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ARCHITECTURAL CRITICISM.

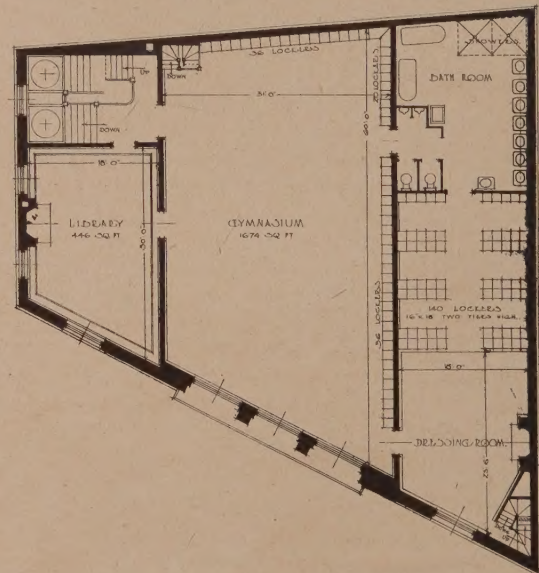
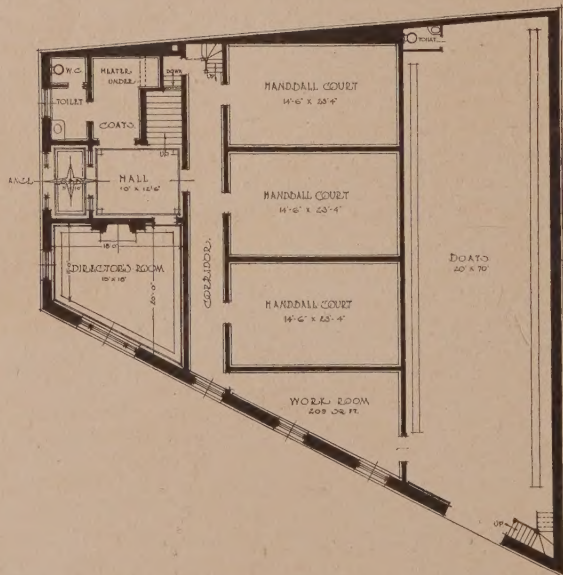
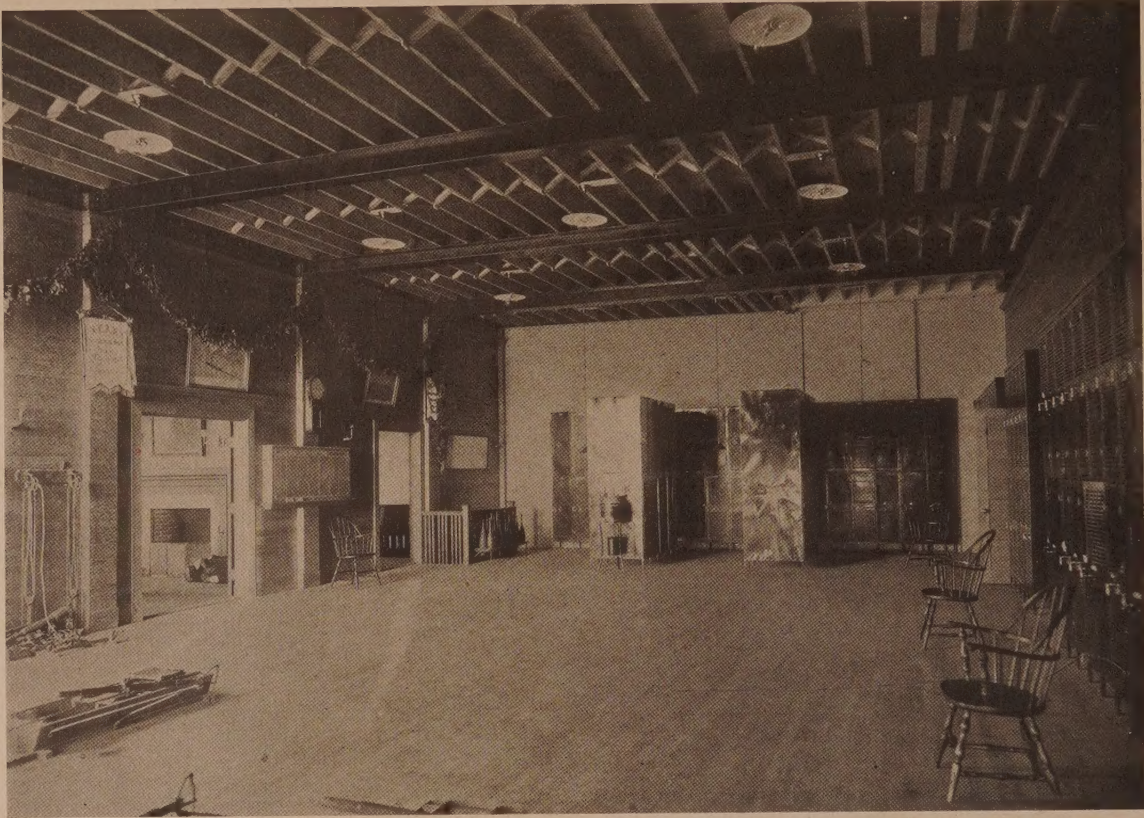
THE French styles of the epochs of Louis XIV, XV and XVI have become so familiar by daily contact with the American imitations that design along these lines presents no difficulty to the average architect. They were mannered, formal and dependent upon classic proportion, elements with which we are as familiar as the original designers. When we hark back to the earlier styles, those of Francis I and Henry II, we find a problem which presents infinitely greater difficulties. Theirs was an age of transition, when training in Gothic lines could be dimly seen through the onlay of Renaissance ideas. It is therefore necessary for an architect designing in those styles to readjust his mental attitude, free himself from all cut-and-dried formulae and proceed with an enthusiasm tempered by real ability to design. Possibly the same result might be obtained by simply studying photographs and copying detail, yet we all know that work accomplished through those means is cut and dried, and it seems impossible that the freshness and virility of the Morgan Memorial (Plates XIX and XX) could be thus obtained.

It was essential that the building should not conflict in design with the Gothic work adjoining, but the architect doubtless believed the Gothic style to be unsuitable for museum purposes. Blank walls become almost an impossibility and the flat surfaces necessary for hanging of pictures do not lend themselves to the intricate motives of Gothic work; hence he used a style which was in itself one great compromise. Of the building itself nothing need be said; its loveliness will reach those who appreciate it better from the photograph than from any description, although one cannot refrain from admiring the cleverness with which the first story is lighted, leaving solid walls above and with no appearance of weakness; nor can the entrance doorway be passed by without an expression of admiration. Metal work is never easy to design even when along stereotyped lines, and such a masterpiece as this would redeem the ugliest building instead of merely completing a lovely one.

WHILE not exhibiting the same refinement that is shown in the Morgan Memorial, the entrance to the Swedish Legation, Washington, D. C. (Plate XXVIII) designed in a similar style of architecture, has a vigorous quality only obtained by the architect's projecting himself backwards through time into another century and designing from the view point of those days. There is nothing mannered or dry about it, and it is a crisp and delicious piece of design, a little grandiloquent, perhaps, but no more so than befits a self-respecting doorway, through which the great men of our country, ambassadors, congressmen, etc., are destined to pass. Speaking seriously it is a worthy entrance to a building for legation purposes. Probably every one of us wishes that our poverty-stricken nation were able to do as well by Sweden as they have done for us here.

WHEN the old Customs House was sold, there was in the minds of everyone a fear that the beautiful building, too low to afford an adequate return in renting value for the investment, and with its colonnaded front of insufficient strength to support a tall building, would be torn down; and it is therefore a source of gratification to all that

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GYMNASIUM, FIRST AND SECOND FLOOR PLANS, UNION BOAT CLUB HOUSE, BOSTON. (See Plate XXII). Parker, Thomas & Rice, Architects.

(Continued from page 35)

the problem of retaining the old design in a building commercially possible has been solved in so satisfactory a way in the National City Bank (Plate XXIV). I do not believe that even its designers feel that they have improved the building, yet the addition of the upper portion has been so skillfully done as to be in complete harmony with the lower part, and gives a building, which, while not perfection, is exceedingly satisfactory. The famous old firm of McKim, Mead & White are consummate masters in confining their design within the limitations of a particular architectural style, and nowhere has their ability been better demonstrated than in this addition, which is not only good in itself, but quite in character of the period. Old prints of Wall Street and of the lower city in general show us several buildings in which one order is superimposed upon another, and probably none of them, although designed as a unit, was better than this combination of half old and half new. I think the most remarkable quality in McKim, Mead & White's work is its simplicity. There is never anything forced or unnatural, and no straining for novelty of effect is ever perceptible. This does not by any means preclude the use of new ideas: the Gorham building and the Colony Club are of sufficient reputation for that; but given a problem McKim, Mead & White seem always to work it out in the simplest possible way, depending upon beauty of proportion and perfection of detail rather than upon sheer cleverness for the result.

Their public work has been handled in much the same manner that Charles A. Platt has done his country houses. There is never a trace of hesitation in employing motives which, though traditional, are by no means time worn, and in the hands of a skillful and sympathetic designer they seem to live anew. There are but few architects in the United States who dare question the fact that McKim, Mead & White still occupy, as they have for thirty years, a dominant place in American architecture, and in view of the stress laid upon the plan in American competitions it may be worth while to recall that it is upon their elevations that their reputation rests. Their plans have been often mediocre, sometimes bad, and frequently of the highest merit, but that the plan is subordinate to the architecture both in establishing a reputation, and in beautifying a city cannot well be controverted. Usages change so greatly and at the present so rapidly that the plan which to-day is perfection to-morrow is worthless; but a beautiful elevation will remain beautiful forever. We admire certain of the Roman plans, but when we think of Roman architecture, it is the Pantheon which comes to our minds and not the plan of the structure which once surrounded it. This seems to me the lesson which McKim, Mead & White have endeavored to teach, not by precept but by practice, and one which must infallibly hold in the future the great reputation which is theirs to-day.

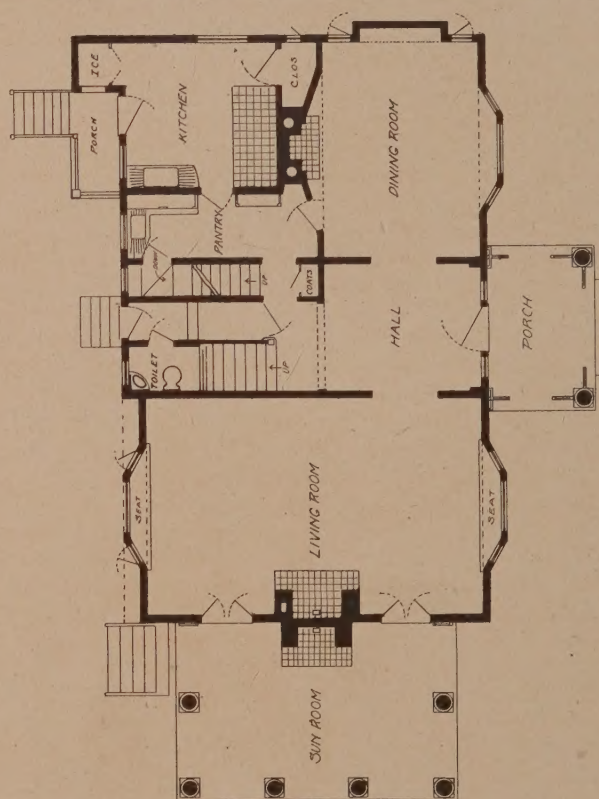
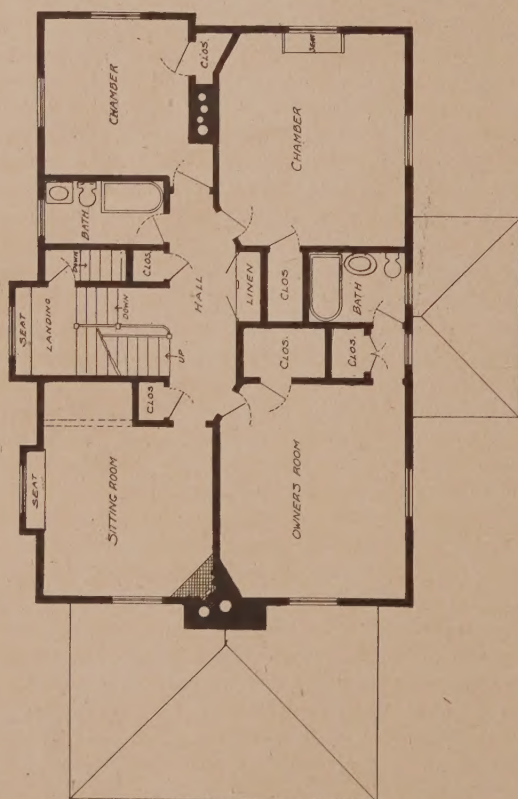
THE ancient castle had nothing over our modern banks when it came to the appearance of solidity; at least as far as the street fronts go. Every bank built in the last ten years seems to shout from its position "Come and put your money in me, I am strong and solid. Nobody can get it away from you here!" And just as conservatism is the by-word of the banker so is conservatism in architecture the principle on which the banker's architect seems to go. The Union Dime Savings Bank (Plates XXV and XXVI) and

the Old Colony Trust Company (Plate XXIII) are alike in these two things, they are uncommonly strong and vigorous, and also their architecture has proceeded along well established lines. One cannot learn a great deal from either of them, although each is in its way excellent; the Boston building recalling in a measure the best of McKim, Mead & White's work, and the Union Dime Savings Bank possessing a most surprising likeness to Ernest Flagg's Naval Academy. Like all wealthy banks their material is the best that money can buy, the mechanical execution practically perfection, and if it be true that in the United States we have for our God, Mammon, his temples are indeed worthy.

THERE has been in these columns several times an opportunity to commend alterations of New York City houses where the changes have been hardly less dazzling than the grand transformation scene at the end of a musical spectacle. Another of these characteristically New York achievements is the residence at 891 Park Avenue. (Plate XXVII.) Like others of the latest and best its treatment is one remarkable for the use of precedent without adherence to it. In other words it is executed in a spirit of pure design which takes account of tradition without either accepting it or rejecting it, except as it may serve a purpose in the work in hand. The materials are of "tapestry" brick with a white trim, terra cotta above a marble base. The white is excellently spotted, except that the two-story motive seems somewhat loose from the belt course above, and the proper proportion between the various sizes and types of windows are excellently maintained. The growth of the motive from the triple one in the first and second stories to a group of four above, probably made necessary by arrangement of rooms on the upper stories, is remarkably well handled; there is no feeling of loss of axis or of breaking of design, while the treatment of the upper story as an attic secures admirable proportions throughout. The use of pattern brick work so often noted is an encouraging feature of modern design in that it indicates recognition of the fact that plain surfaces are as much a part of a building as the openings. The strongest thing about the whole house is, however, the characteristically modern spirit in which old motives are used. One would search in vain for precedent in Colonial times in which a Doric cornice was combined with a two-story triple opening (suggestive of French work) as is here done. The building is Colonial yet with a difference, and it is that difference that is a sign that we are not standing still, but really progressing and developing in an Architecture thoroughly our own.

IF Philadelphia was once called the "Red City" it would seem proper that old title be now transferred to Boston, since it is there that the familiar red brick architecture of our ancestors, with its characteristic white trim, has been the dominant factor in the design of its buildings. A certain appropriateness of material to location is almost essential to the complete success of any building, and where the color scheme of a whole city with almost negligible exceptions is in red and white, much the wisest scheme seems to be to stick to it. Beside the use of material in keeping with the location, a still more essential point is the appropriateness of a design to its uses, and this, as well as the first, the Union Boat Club House (Plate XXII and page 34) possesses.

(Continued page 37)



HOUSE AND PLANS, R. C. KASTNER, YONKERS, N. Y.

G. Howard Chamberlin, Architect.

(Continued from page 35)

It is unmistakably a club house, and while its nautical character is perhaps not indicated by its exterior (as was so admirably done in the New York Yacht Club), the building could never suggest to the passerby anything other than its purpose. The Colonial style has served as a basis on which to build an excellent modern design, in which the present-day use of pattern brick work is especially noteworthy.

The basement story, probably owing to exigencies of plan, is too much cut up by windows wider than those of the story above, and is suggestive of instability. The remainder of the building is well, although simply, treated in a more or less conventional manner. The locker room interior, which serves also as an exercising room, has practically no finish whatsoever; the rough beams of the story above and the cross-bridging are exposed, yet it illustrates admirably how well a room may appear if only its proportions and the openings are kept in their proper relations. The steel girders act as interesting cross lines in the room, and the structural members are apparent throughout. A considerable amount of decoration might be applied without rendering the room any more inviting.

GARDEN PLANNING IN RELATION TO THE HOUSE.*

MISS LORRIE G. DUNINGTON.

GARDENS in their origin were made to conform to the lines of the building, and were entirely subservient to it. Their first object was utility, and the degree of their æstheticism was indicative of the state of civilization at the time. With the further development of art, gardens became the necessary adjunct of voluptuous public and domestic architecture. Pleasure-grounds of considerable extravagance surrounded the palaces as well as the temples, and by the time gardenage had spread westward to Greece and Rome, its original purpose was obscured by a reckless expenditure of wealth and an overwhelming indulgence in sensuous living. Gardens were regarded as a luxury, and were almost entirely confined to the rich. There is every reason to suppose that the villas built in England during the Roman invasion possessed gardens, formal in design, and similar to those of Rome itself, though less pretentious. Owing to the subsequent invasion of barbarians, no evidences of these gardens now remain; the houses, on the other hand, being of more permanent construction, are still traceable in various parts of the country. With art once again at zero, in as far as Britain was concerned, we were forced to turn to religion for its revival. Christianity fostered and spread the garden, which was now more rigidly utilitarian and less æsthetic than its Egyptian ancestor. Treading on the heels of this revival came the peace and prosperity which resulted once more in artistic extension, and in gardens for pleasure as well as for use. But it is interesting here to note that the usefulness of the garden has never since been lost sight of, and the most successful 20th-century garden is the one which displays the greatest amount of usefulness combined with beauty, and in saying this I must disagree with the poet who wrote:—"Be its beauty Its sole duty," unless I may be permitted to render this as meaning that all true beauty is inseparable from utility. If precedence alone could give superiority to one style over another, then the formal design holds an unassailable position. Anywhere between 2,000

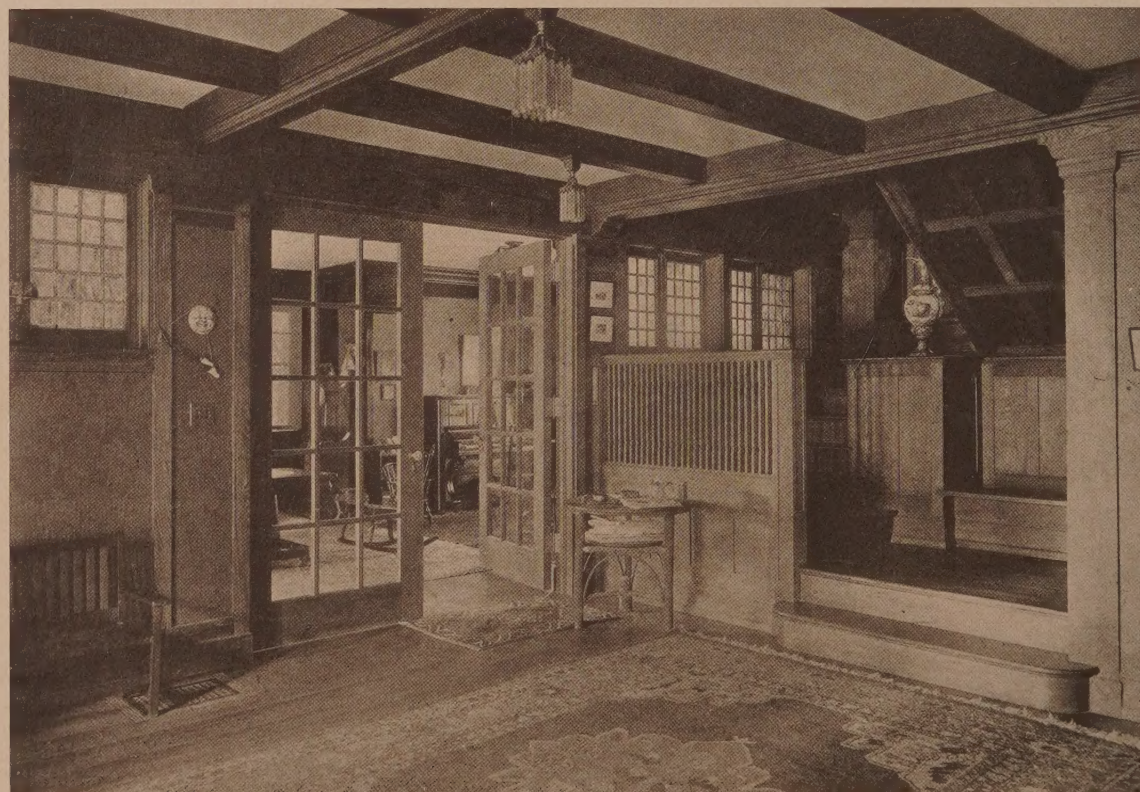
and 4,000 B. C. up to the beginning of the 18th century, formality stamped and governed the planning of gardens of the Aryan race. With the Mongolians it has been different, and it is stated that it is to China we owe the introduction of the so-called "Natural" style which has played such havoc with our traditions and swept away so many of our beautiful English gardens. The art of garden design in England was at its zenith during the 17th and early 18th centuries. Never before had there been gardens of such excellence in this country. The peaceful old manor-house garden of the 16th century was insufficient to meet the demands of the public, which was then feeling the influence of the Italian Renaissance, and the new ideas from the Continent wrought many changes in the English home and Court circles. Yet, something more than improvement of design was responsible for this sudden uplifting of garden craft. Previous to this it had been customary for the architect to design both house and garden, and the result was good up to a certain point. There was a general harmony of expression and unity of purpose between house and grounds which could not fail to be reposeful and pleasing in effect. But a change was coming over the public mind. The science of horticulture was advancing, it must be borne in mind, with equal rapidity, and principally owing to the very numerous introductions of exotics, the materials at the disposal of the gardener were greatly enlarged. People began to take a keener interest in flowers, trees, and shrubs, and the garden became something more than a formal enclosure brightened haphazard by a limited number of old-fashioned flora. The garden of the future was to depend not only on architectural design, but also on the plants and trees it was intended to contain. Here was a difficulty to be overcome. The architect's knowledge of horticulture was not sufficient to meet the case, neither was the ordinary gardener competent to undertake the planning in addition to the planting. It was at this point that a French school of garden design came into existence with Le Notre at its head. Here we had the horticulturist sufficiently trained in architectural design to enable him to plan the "lay-out" in sympathy with the building. I need not dwell on the causes or effect of the decadence which followed this period of brilliance, and which lasted for over a century. Suffice it will be to say that we are at this present moment undergoing to a certain extent a revival of that lost splendor. But we are accomplishing more than that. "Times change, and we with time." The greatest beauty, the 17th century had to offer would not satisfy the 20th-century public. This is, perhaps, a bold statement to make, and the upholders of the "good old times" are possibly ready to dispute it. Humanity cannot forever be supported by the memories of a past success, but rather should use it as a stepping-stone to higher achievements. The reason why the 17th-century garden would not meet modern requirements is because we have outgrown it, just as the 17th outgrew the 16th-century work, and to revive it in its entirety would be a retrograde step. The tangled and often empty flower borders of a former age would not be tolerated today by those fastidious gardeners who demand leaf and blossom in unbroken succession for nine months in the year, and even the midwinter months are made to produce a modest contribution to the floral feast.

DESIGN.

It is impossible to lay down any hard-and-fast rules regarding the planning of grounds. Each site suggests its

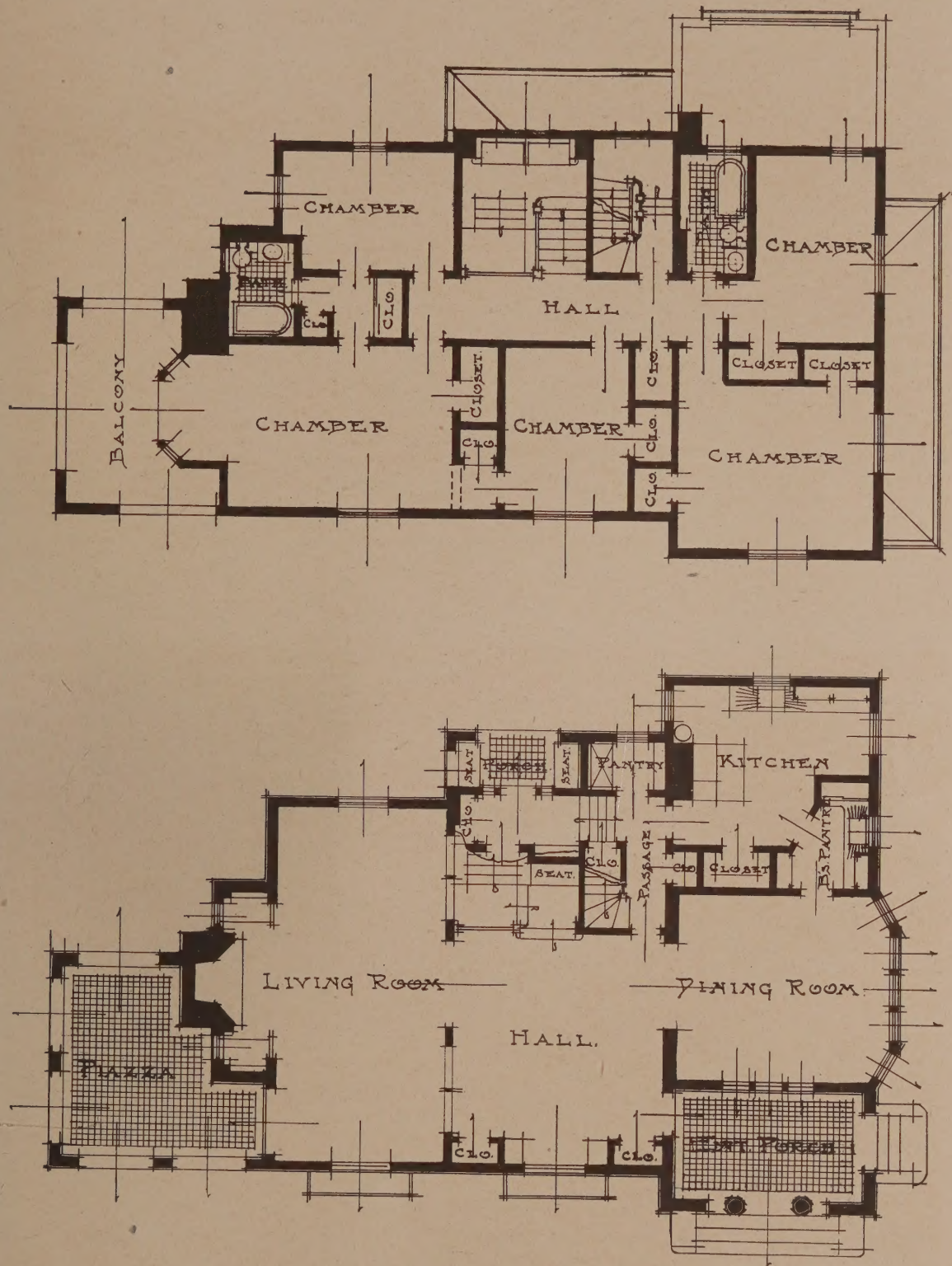
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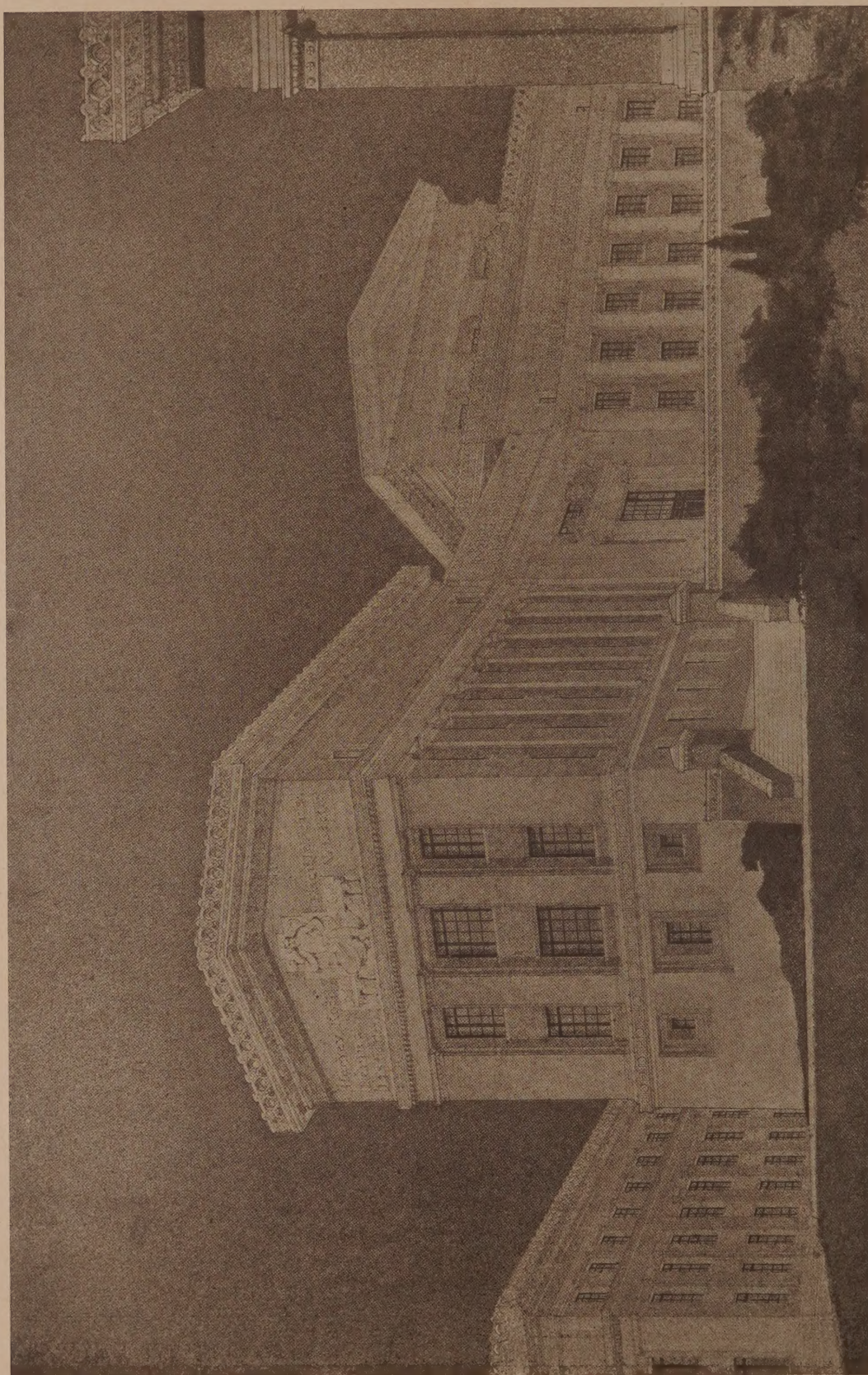
*Read before the London Society of Architects on Thursday evening, Feb. 10, 1910.



EXTERIOR AND HALL, COUNTRY HOUSE, H. W. CROWELL, GLEN RIDGE, N. J.

Davis, McGrath & Kiessling, Architects.

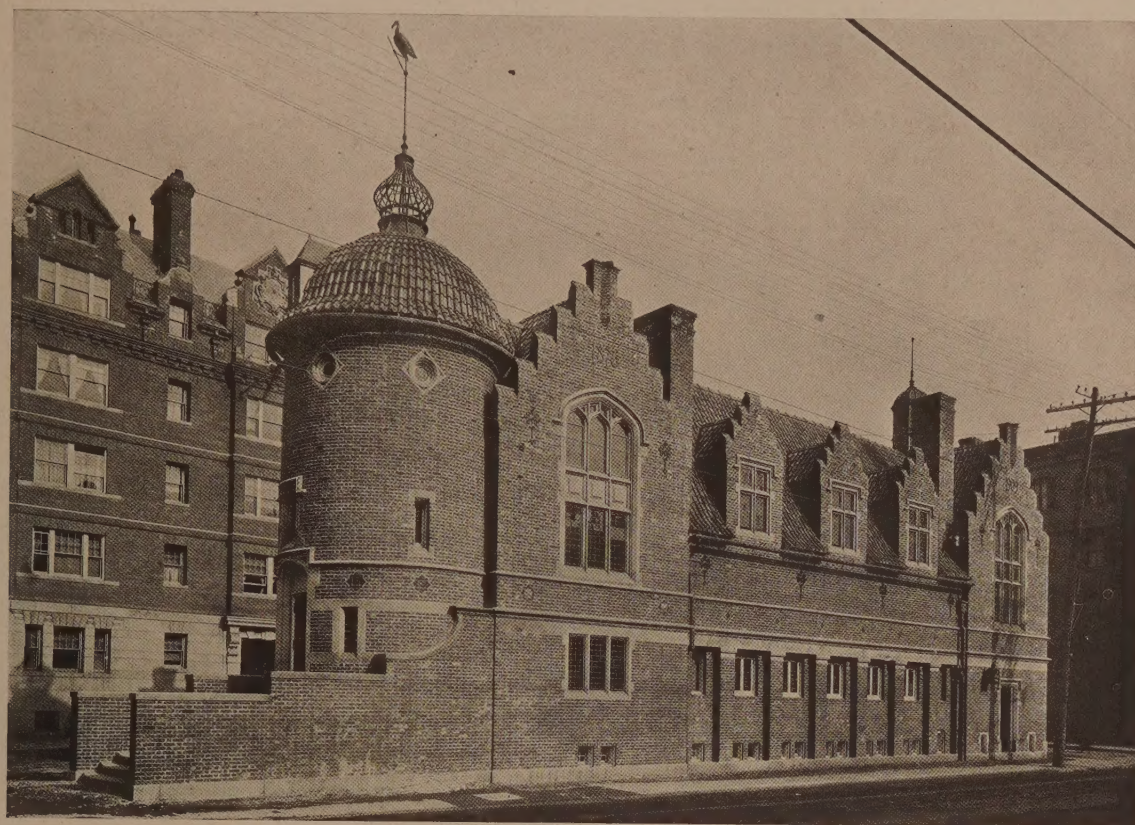




PERSPECTIVE, MEDICAL SCHOOL, UNIVERSITY OF PITTSBURG.

Kinnear Pressed Radiators

Palmer & Hornbostel, Architects.



HARVARD LAMPOON BUILDING, CAMBRIDGE, MASS.

Wheelwright & Haven, Architects.



SHELTERS AND PERGOLAS FOR THE PHILADELPHIA PARKWAY.

Wm. E. Groben, Architect.

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own requirements, and each building its setting and style. But, broadly speaking, the skill of the designer lies chiefly in making the most of existing features, in the overcoming of difficulties, and in preserving a sense of individuality untainted by affectation. The most successful lay-out is the one which, when finished, looks so obvious and unobtrusive in arrangement that it would be difficult to picture it otherwise. It is, in short, the one which frequently calls forth the least praise from the uninitiated. There are some who, in their endeavors to produce a faultless design, will at start uproot every tree on the estate, exalt every depression, and lay low every mound; but what they gain by the abolition of a few obstacles does not compensate for loss of character and feeling. Any departure from convention is permissible, providing that the reason behind it is a good one. This is especially true of the remodelling of an existing garden of some maturity. Any who have undertaken such a task will have found innumerable hindrances to the carrying out of preconceived ideas. The size of the forecourt, the length of the paths, the width of the terraces, all may have to be readjusted in order to preserve some fine old timber or rare shrub. The "clean slate" method is undoubtedly the easier; but the inevitable sacrifice which it entails lays it open to just condemnation. Even when dealing with a new site, the designer should weigh carefully in the balance the removal of a single tree. It is essential to pay considerable attention to the main entrance to the ground from the road, as it is here that the visitors gain their first impression of house and garden. The drive and forecourt should be quiet and subdued in design, with just sufficient well-thought-out color to suggest cheerfulness and good taste. Anything approaching ostentation should be strictly avoided. But when we come to deal with the garden proper, we can allow ourselves a greater license—color must abound, and the design, now less restricted, should offer peace and pleasure for every changing mood. Garden planning does not begin and end at the draftsman's table; indeed, that is the least important part of it. A house may be designed for to-day, and is complete when the last laborer has left it; but we make gardens for a future generation. We only begin the "lay-out"; others carry it on, and the work is never done, and fifty years of neglect will obliterate it from the face of the earth. Half the materials we use are inanimate and the other half are living, and, therefore, ever changing. Who shall say that Bacon was wrong when he called gardening a more difficult art than building? The overcrowding of ideas is the commonest fault of the beginner. Most plans for the 'prentice hand contains sufficient special features for half a dozen gardens. Moreover, a garden is not an architectural museum. It can be in perfect harmony with the house, and still be devoid of masonry and statuary, and unless the latter be really good, it is better absent. There are few who realize to the fullest extent the value of a well-formed grass bank of geometric design, or who are conscious of the exquisite charm of the shadows it may cast in sunlight. Gardens, being less permanent than buildings, are more influenced by passing fashions. At the moment no garden is considered complete without a "pergola," and so with a happy disregard of all laws of design and good taste, we see this unfortunate alien from Italy erected in almost every plot of ground large enough to take it. If there be no south slope available for it and

its roses and vines, then it is placed to the north and covered with ivy. A sad and useless object leading from nowhere to nowhere. The sundial is another feature much misused. Savoring of a past age, it suggests itself as a centerpiece for an old-fashioned formal garden. Yet, how often do we see it set up in "Suburbia" with nothing to link it to its surroundings! But still more incongruous is it when one meets it in the forecourt of a public building, or in a London soot-laden garden.

MATERIALS.

We have already seen that materials produce style. This is true, not only of buildings, but also of gardens. All architectural introductions into the garden should be, as far as possible, of similar materials to those used in the construction of the house. This may appear a mere platitude, and yet we not infrequently meet, in otherwise well-planned gardens, an absolute dissimilarity of materials. Wherein lies the charm of a Surrey pinewood garden? It certainly owes a deep debt of gratitude to both Miss Gertrude Jekyll and Mr. Lutyens; but even their joint skill could not have produced so distinct a style had they not had the assistance of local materials. Where would the Munstead gardens be without their Bargate walls and their pine and chestnut copses? With the house built of stone, quarried probably on the site, garden walls to match, paths of sand, and flower beds of warm, light earth, what could be more harmonious in its conception? But what is suited to the Surrey pinewoods would be out of place on the chalk downs of Kent, or the clay of Middlesex. If the house be of London yellow brick, then let yellow bricks form the garden walls and steps. To import stone and other materials of greater refinement would be to accentuate the mediocrity of the building. In these days, however, of easy transits by road and rail, few people care to preserve a local style by the use of materials close at hand. They choose their gardens much as they do their carpets—by consulting a pattern book. Their fancy is caught by a fashion and they succumb. The house is for the time forgotten, as are also the surrounding conditions. Nor does the folly end here. Affectation creeps in in many subtle ways. At the present moment there is a revival of the gardens of a couple of centuries ago. There is a desire to reproduce ready-made antiquity. What is more delightful than a walk paved with old York flagstones? Age has mellowed and frost and rain broken it asunder. Vegetation has sprung up in the crevices and the whole is sweet with memories. Compare this with the handiwork of the modern man who first lays a discarded London flagstone, and then shatters it to bits with a hammer that it may present a crazy as well as an antique appearance. Will these paths we so construct live to be a joy to future generations? I think not. That is what I mean by retrogression in garden craft. Let us take the best of what has gone before, and then with sound materials proceed to greater attainments.

HARMONIOUS PLANTING.

This last point I will touch upon but briefly, and it shall be more of the nature of a plea for greater attention to this branch of garden craft. Of what avail is a design, however beautiful on paper, if it is unsuited to the successful growing of flowers and trees? Materials control design. How, then, can anyone design successfully if they have no knowledge of the materials which are necessary to

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Entrance, House in Sussex.



House in Rugby.

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the carrying out of their ideas? I plead for a greater application to the study of horticulture by all those who aspire to the art of garden planning. Trees and shrubs used in garden making fall under two headings: (1) Those used architecturally, when they supplant more permanent materials, but at the same time are made to fulfill the same duties. Here we include the clipped hedge of yew or beech, the trim edging of box, the pleached alley and the topiary tree. To class these as unnatural and, therefore, unsuitable features is scarcely a fair criticism, since they are not intended to replace trees of natural growth, but act as foils to them. Most people will admit that the herbaceous border never looks so well as when backed by a wall of sombre green, and that the terrace gains much by the judicious use of trees of formal outline. (2) Under the second heading we have trees, shrubs, and flowers used exclusively for decorative purposes, and these are allowed to grow more or less as nature dictates. At the same time, due attention should be paid to the artistic grouping of colors, the value of light and shade, and the planting for bold effect; and it would seem that this is worthy of special study, in order to bring out the fullest possibilities of the garden. With higher ideals before us and an increase of knowledge and experience, we can look forward to achievements greater than those of the 17th and 18th century masters.

SALARIED ARCHITECTS.

AS every question has two sides, so it may be conceded has that of the appointment of architects at a fixed salary, which is becoming one of the burning questions of the profession just now. The custom of making such appointments must be one of considerable antiquity. Payment by salary probably has its origin much further back than payment by percentage on the cost of the work executed. But the general practitioner who is paid according to the latter method, while envious of his brother professional who obtains a salaried appointment, is always complaining that the latter is taking away work from him who has no fixity of income, and doing it at what comes out in the long run to be a comparatively insignificant figure. To many it is considered to be an evil of present-day practice that salaried appointments should be made at all, and their acceptance almost a matter of professional misconduct; but this, when calmly considered, is obviously a distorted point of view, and those who complain most loudly would probably be the first to accept a salaried position if such were offered to them. In many cases it is almost inconceivable that payment should be made by any other method. Nobody could expect a government or municipal works department to be controlled by an architect who is paid otherwise, and all the great corporations whose operations necessitate a large amount of building work (such, for instance, as railway companies) must necessarily employ an architectural staff whose head must be a competent architect devoting his whole time to the corporation's service, and paid like the rest of his staff by a quarterly or yearly stipend. From the point of view of the corporation this course is not only economical, but it also tends to discipline and sound organization, and, on the whole, to the production of more satisfactory work than the haphazard selection of outside practitioners could possibly do. The official comes to recognize his client's needs, and can meet them without reiteration; the occasionally employed man has to learn them also, but at

much greater cost in patience to the employer, and possibly he may make mistakes and involve unnecessary expense while learning. Of course, we are assuming here that the two men are of equal architectural talent. What is true of the corporation is also occasionally true of the great individual capitalist, and of the company owning a large number of hotels, restaurants, or tea-rooms. Provided that a good man is selected in the first instance, and is paid what, to him, is a really good living wage, there is really little hardship to the profession at large if he be employed under a yearly contract instead of by the percentage rate. There is even, many will say, a likelihood that he will produce more artistic work through not being hampered by having too many different classes of buildings to attend to at the same time, and by not being worried constantly with monetary troubles, such as the general practitioner who appeals to the open market has to face only too frequently. The great Gothic revivalists of a generation ago were always expressing their envy at the conditions under which the designers of the Mediæval period must have worked, with comparatively little to worry them, and able to devote their whole energy and attention to some one great building at a time, without any fear in the matter of personal ways and means.

As architects, it is right to look at this matter from the broad point of view as to what is likely to be best for architecture. It is then seen that whereas if a salaried appointment is held by an incompetent man the result may be disastrous, yet on the whole, the system is likely to result in the production of good rather than bad buildings, as each man is enabled to specialize and develop to his best. This is one side of the question, and it applies to all the better-salaried appointments, whether they be those under educational authorities or private individuals or companies.

It is, perhaps, a different thing when we come to the architect employed by a great trading firm which undertakes to provide houses, hotels, cricket pavilions, stables, and buildings of any class whatever complete wherever customers may require them to be built, and to supply sketch designs free, much as they would send out patterns of dress fabrics. That there are firms which do this sort of thing, and that their number is increasing, is a matter which requires the very gravest attention. In some cases even circulars and catalogues are issued containing plans of buildings, to which the architect's name may or may not be attached. From the trader's point of view this is perfectly legitimate business; but it is questionable whether the architect, who must necessarily be employed to prepare the designs, is not placed in an invidious position. He is paid by salary, and pockets his pride in order to make a living for himself and his wife and children, and, perhaps, he is to be commended for this; but, on the other hand, he lowers the profession to which he belongs. He has no longer any real control over the building operations *on behalf of his client* as he ought to have, and as he has in the ordinary course, whether he is paid by salary or commission. Instead of this, he is a servant of a trading firm, and to them it is his duty to make the client believe he is obtaining an excellent house, while at the same time his actual and immediate employers are enabled to make as big a profit as possible. His entire aim must be to produce that which is attractive to the client simultaneously with that which is cheap to the firm who pays him his salary. It is no longer to his interest to see that what is built is architecturally the best or constructionally the soundest, but

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almost the contrary. He does not tend to become a specialist, nor has he any real leisure in which to develop his own capacities; his life must be one constant rush, devising new schemes, submitting to the vagaries of "clients" who may more properly be called "customers," and generally acting the part of a salesman instead of that of a professional man.

There are thus two distinct classes of salaried architects. One of these holds an honorable position—it might almost be said an enviable one—tending to all that is architecturally best; the other holds a position which is not far from being dishonorable, tending to all that is architecturally lowest. The one sustains the true standard of an honorable art profession, the other degrades it to the level of a trade.

NEW JERSEY ARCHITECTURAL CLUB.

THE idea of forming a Club in Newark for Architectural draughtsmen and others in the allied arts was originated by the New Jersey Chapter of the American Institute of Architects. On January 19th in response to an invitation sent out by the Chapter some twenty-five draughtsmen met members of the Chapter at a smoker when the subject was discussed and the Chapter's offer to arrange for quarters and back a Club was accepted. A Club was formed, temporary officers elected and a Committee of organization appointed.

The Club has been organized along similar lines to those of the Architectural Clubs of Boston, Chicago, Pittsburgh and Washington, and the T-Square Club of Philadelphia. The main object is study—to encourage self-advancement among members in their profession.

This Club is unique, and being the only one between Philadelphia and Boston. New York, with several times more draughtsmen than any other city, has not yet awakened to the advantages of a live Club.

The Club has been particularly fortunate in securing the service of Mr. Jordan Green, a member of the Royal Institute of British Architects; winner of "distinction" in the Pugin Studentship, and formerly a member of the firm of Betts & Green, of New York. Mr. Green will instruct in design and the first classes formed will be under his instructions.

On February 16th, the newly formed New Jersey Architectural Club opened its quarters at 847 Broad Street.

MR. DAVID VARON, Ecole des Beaux-Arts, 1903, and formerly Professor of Architecture at Syracuse University, has opened a studio at 150 Nassau Street, New York, to give private teaching in free-hand drawing, water coloring, modeling, practical perspective, rendering and especially architectural sketching. The lessons will be given to individuals or groups of students and draughtsmen.

ETHICS FOR THE ARCHITECT WHO REGARDS ARCHITECTURE AS A PROFESSION.

THE following canon of ethics has been adopted by the American Institute of Architects as a general guide to members, and will be recognized as enumerating some of the elementary duties of an architect towards fellow professional men:

It is unprofessional for an architect

1. To engage, directly or indirectly, in any of the building trades.
2. To guarantee an estimate or contract by bond or otherwise.

3. To accept any commission or substantial service from a contractor or from any interested party other than the owner.

4. To advertise.

5. To take part in any competition, the terms of which are not in harmony with the principles approved by the Institute.

6. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.

7. To attempt to influence, either directly or indirectly, the award of a competition in which he is a competitor.

8. To accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity either in drawing programme or making award.

9. To injure falsely or maliciously the professional reputation, prospects, or business of a fellow architect.

10. To undertake a commission while the just claim of another architect who has previously undertaken it remains unsatisfied, or until such claim has been referred to arbitration or issue has been joined at law.

11. To attempt to supplant a fellow architect after definite steps have been taken toward his employment.

12. To compete knowingly with a fellow architect for employment on the basis of professional charges.

SHELTERS AND PERGOLAS FOR THE PHILADELPHIA PARKWAY.

ONE of the first and most unique features of the new Parkway in Philadelphia, is the succession of pergolas and shelters which have been completed within the last month, between Logan Square and Fairmount Park.

These pergolas, which alternate with the shelters, were designed and their erection supervised by William E. Groben, Architect of the Department of Public Works. They are composed of classic Ionic columns, surmounted by rafters upon which vines are to be grown. The columns rest on brick piers, and the floor, slightly raised above the street level to emphasize the structure, is also of brick. Hardy, rapid-growing vines are to be planted at once to afford some shade from next summer's sun and heat.

The shelters, which measure ten by twenty-five feet in size, consist of two buttressed brick piers, supporting a red tiled roof, from under which project chestnut beams with handsomely carved ends. Underneath are benches, back to back, for the rest and comfort of the passerby.

Both the pergolas and shelters were so constructed by using screws and bolts instead of nails, that the roof may be lifted off and the entire building removed for use in any of the city parks, after having served their purpose on this temporary Parkway.

In the process of completing the permanent Parkway, buildings were torn down, leaving unsightly interior walls exposed, and long shadeless tracks of pavement, thus compelling the erection of these shelters to afford relief and shade from an otherwise unbearable situation, until the permanent Parkway system is completed.

C. HOWARD CRANE announces his withdrawal from the firm of Watt & Crane and the opening of offices at 712 Ford Building, Detroit. Manufacturers please send catalogs and samples.

THEATRE AND RESTAURANT ARCHITECTURE.

IT is one of the remarkable features of recent architectural development that, while other buildings have been improving steadily in the sense of proportion and the general scholarliness of their design, theatres and restaurants have remained vulgar and ostentatious, says the *London Building News*. A few instances may be cited to the contrary, where the work has been put into the hands of well-known architects; but they are so few as to be little more than the exceptions which prove the rule, and when they are looked into it is found, almost invariably, that there was some unusual reason for the advance in taste displayed. The Opera House in Paris is gorgeous enough, yet it is acknowledged to be the finest modern building in that city; but then it is a national building, which was intended from the outset to be the pride of France more than a means of pandering to the taste (?) of a multitude of inartistic playgoers or customers. In the same way, the Palace Theatre of Varieties, in London, was originally intended as the home of English opera; it would never have had its present refined and delicate exterior if it had been erected for use as a music-hall, and, in fact, when it was converted to this use, it was vulgarized to no small extent. The restaurants, like the theatres are generally intended to attract, at all costs. Externally, the effect aimed at is that of showiness and display. Internally, brightness is the first consideration, obtained sometimes by well-thought-out schemes of light color certainly, but more often by lavish brilliance applied to a mass of ornament whose aim is also to be gorgeous, above all else. Money is not spared in these places. In the hands of a master architect better effects could be produced with less expense. Marble is used freely, and so is any glittering material, such as mosaic, and gilt, and brass, while enrichments are applied wherever there is a place to put them, generally, if not invariably, without consideration of the surrounding lines of the architectural treatment, if there be any real scheme about this at all. What is the reason for this? Is it that the architects employed are not really architects in the true sense of the word, but that they are men of business, financially interested in the concern, able to negotiate the purchase of sites and the erection of buildings, and to bring financiers into an agreement upon a scheme which they know how to plan for profit-making purposes? Can they go much farther than this? Probably they cannot; their whole idea is to attract customers, and they know how to do this. Employing a large staff, they will set one man to "do" this room, and another man to do that, and so long as these different men produce what is gaudy they do not care. It is to be suspected that in many instances the enrichments are not designed in the architect's office at all, but are supplied by specialistic firms, either to a stock pattern, or to a scheme prepared with a view of obtaining much show at a big profit, and of satisfying the taste of those who have supplied the money for the building, and of the class of people who are likely to use it, rather than with the slightest idea of architectural harmony with surroundings. Frieze patterns which do not fit at the angles, ceilings in which no attempt is made to suit the shape of the plan, and other gross faults of this sort are quite common.

This is not in the least degree what it ought to be, but the difficulty is to see how it is to be prevented. "He who pays the piper has the right to call the tune!" The financier pays, and the public, who are his customers, pay him; the

eventual paymaster, therefore, is the public and, unfortunately, one is driven to the conclusion that the present degradation of restaurant and theatre architecture is due to a depraved general architectural sense, similar to that of the public in the later days of the Roman Empire, which demanded luxury while it was utterly devoid of taste.

ABOUT twenty miles west of Pueblo, in the Arkansas River Valley, one of the biggest factories for the production of Portland cement in the United States has recently been opened. Here, too, a small town named Portland, has sprung into existence, and contains now more than 1,000 inhabitants. The bed of stone from which the cement is made runs along the surface of the ground for miles in horizontal layers. The quality of cement produced is said to be equal to that of the very best Portland cement.

BOOK REVIEWS.

THE ARTS CONNECTED WITH BUILDING. Edited by T. Raffles Davison. 1909. Imported by Chas. Scribner's Sons, New York. Cloth. \$2.00 net.

A series of lectures on Craftsmanship and Design delivered by various able gentlemen prominently known for their study of practical craftsmanship, and given at Carpenters' Hall, London.

The lectures have been republished with the consent and cordial approval of the institution and have been revised by the authors.

"The world is full of beautiful examples of well applied art, only a small part of which many of us can ever hope to see, but the principles and aims which have guided their production are open to us all."

HENDRICKS COMMERCIAL REGISTER OF THE UNITED STATES. 1909. S. E. Hendricks Co. New York. Cloth. \$10.00.

The 18th annual edition is just issued.

Over 350,000 names and addresses of American manufacturers classified under 35,774 classifications, representing about every machine, material, apparatus or specialty required in the architectural, engineering, mechanical, electrical, manufacturing, railroad, mine, quarrying and kindred industries, embracing everything.

THE LIVES OF THE BRITISH ARCHITECTS. E. Beresford Chancellor. 1909. Imported by Charles Scribner's Sons, New York. \$2.00 net.

The architects dealt with comprise the most important of those who have labored in this field of activity in Great Britain down to the close of the 18th century. No other writer has attempted to handle the subject with any degree of completeness and we are grateful for the well-written and authentic stories of the lives of the men who influenced and made the architecture of England.

THE GROWTH OF THE ENGLISH HOUSE. J. Alfred Gotch, F. S. A., F. R. I., B. A., 1909. Imported by Charles Scribner's Sons, New York. \$3.00 net.

This is a volume of uncommon interest to the general readers as well as the student of architecture as it traces the development of domestic buildings through the many stages from the first appearance of the English house in durable form down to almost modern times. The illustrations assist in a definite understanding of the text.

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